

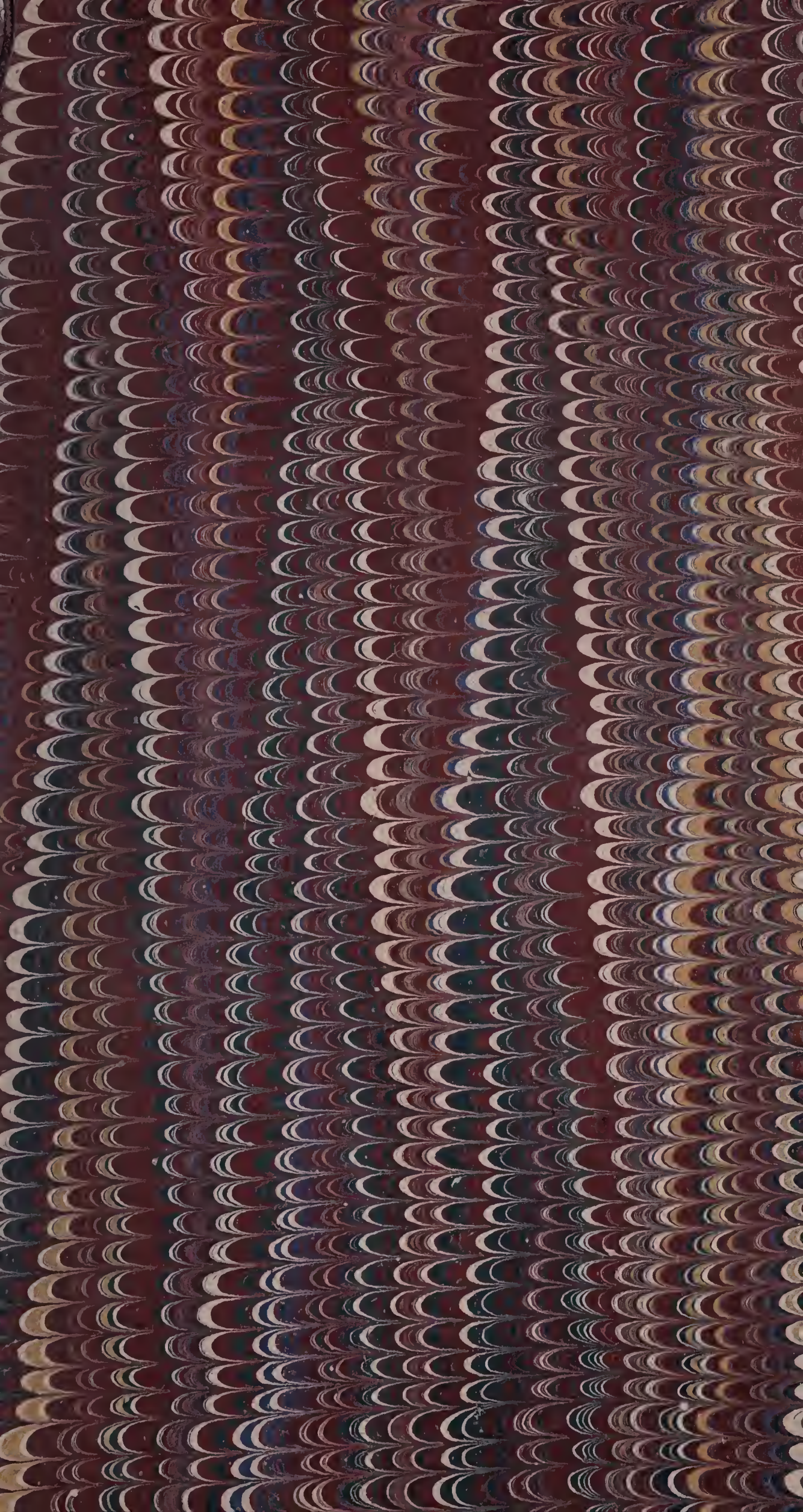
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UNITED STATES OF AMERICA.



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GUIDE

—TO THE—

CENTENNIAL EXPOSITION

—OF THE—

UNITED STATES.

A Hand-Book of Information indispensable
to the Visitor.

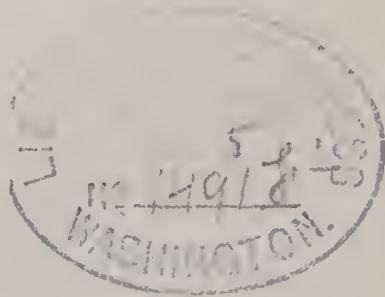
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INDEX.



	Page.
Facilities for reaching the Exposition.....	7
Main Building.....	8
Location of Departments, (Diagram).....	11
Location of Nations, (Diagram).....	15
Machinery Hall.....	16
Shoe and Leather Pavilion.....	18
Newspaper Pavilion.....	19
United States Government Exhibition Building.....	20
Agricultural Building.....	22
Horticultural Building.....	24
Art Gallery.....	27
Minor Buildings.....	31
Statuary.....	32
Observatory.....	36
Fairmount Park.....	39
Places of Interest.....	45
Hotels.....	46
Places of Amusement.....	47

GUIDE

—TO THE—

Centennial Exposition.

OF the vast influence for good international exhibitions have upon the progress and development of a nation there cannot be a doubt. The London Exhibition of 1851 is a most remarkable example.

The long peace succeeding the battle of Waterloo had brought to Great Britain great material prosperity. The great manufactures had received remarkable expansion, the new railroads had fostered the spirit of enterprise and speculation; but in all that pertains to the cultivation of art and the diffusion of culture and education among the masses, England had remained almost where she was at the beginning of the century. How far she was lagging behind in the great march of European progress the exhibition of 1851 only made manifest. Viewing the assembled wealth of nations, she saw her weakness, and, be it said to her honor, knew how to take the lesson to heart. From the seeds of knowledge sown in 1851 date the museums, the halls of art and science, and the technical schools for the education of working men, which now are busy teaching the youth the proper development of their natural abilities, and preparing them to grapple with the demands of their age and country. The awakening of 1851 has developed education, the spirit of inquiry, competition, and new industries.

From the French Exhibition of 1852, too, dates the extraordinary material progress of France. There assembled to-

gether the wonderful resources of the land. Men became conscious of unsuspected wealth. They could compare their advantages with those of other nations, and manufactures grew apace. Internal improvements became necessary, for men could, at a glance, learn and see how they had become necessary. New channels of art, of commerce, of manufactures, were created ; new mines were opened ; new industries were called forth.

From these first exhibitions others have grown, mightier and more comprehensive. A new literature has been developed, and European powers have compared again and again—have so thoroughly competed with each other, have so studied the resources, the opportunities, the strength and weaknesses of each other, that to-day civilized Europe stands almost as a compact whole—a land where only the differences of language mark the boundaries of individual industrial progress.

In view of all these precedents, it was decided that our hundred years of existence as a nation could not be better or more fittingly commemorated than by a grand display of our progress during that period—to assemble the ideas and inventions, the grains and fruits, the minerals and ores, the machinery and tools of our great country ; to gather together the workman from his bench, the farmer from his plough, the merchant, the manufacturer, rich and poor, young and old, and let them judge for themselves of their national wealth and greatness—to show them in what they are strong, and in what they are weak.

The first decisive step taken to bring to a realization the desire to thus celebrate the completion of the nation's first century will be seen by the following extract from the Act of Congress authorizing the Centennial Exposition :

WHEREAS, The Declaration of Independence of the United States of America was prepared, signed and promulgated in the year seventeen hundred and seventy-six, in the City of Philadelphia ; and whereas it behooves the people of the United States to celebrate, by appropriate ceremonies, the centennial anniversary of this memorable and decisive event,

which constituted the fourth day of July, Anno Domini, seventeen hundred and seventy-six, the birthday of the nation ; and whereas it is deemed fitting that the completion of the first century of our national existence shall be commemorated by an exhibition of the natural resources of the country and their development, and of its progress in those arts which benefit mankind, in comparison with those of older nations ; and whereas no place is so appropriate for such an exhibition as the city in which occurred the event it is designed to commemorate ; and whereas as the exhibition should be a national celebration, in which the people of the whole country should participate, it should have the sanction of the Congress of the United States : therefore,

Be it enacted by the Senate and House of Representatives of the United States of America, in Congress assembled, That an exhibition of American and foreign arts, products and manufactures, shall be held, under the auspices of the government of the United States, in the City of Philadelphia, in the year eighteen hundred and seventy-six.

In accordance, therefore, with this plan, 230 acres of land in Fairmount Park were set aside for the purposes of the exhibition, the necessary buildings ordered to be erected, and six months assigned as the time of its duration—from May 10th to November 10th.

As to the mode of reaching the Centennial Grounds nothing need be said, for trains from every State in the Union land their passengers at the very point of their destination. Moreover, within the city the system of railways is complete, each road connecting with every other, and occupying, with but few exceptions, all the thoroughfares, so that it is impossible for the visitor to get astray. From any part of the city, therefore, he may reach the Exhibition, and return to within a square or single block of his residence. This is an advantage possessed by no city of Europe.

There are ten horse-car roads direct to the Exhibition, and four steam roads, all connected with the system of lateral roads covering the city and country. These give facilities as follows :

Ten horse-car line minute cars, one hour.....	24,000
Four steam-car twenty minute trains.....	48,000
Total passengers per hour.....	<u>72,000</u>

By whatever means he may come, the visitor will find himself deposited in front of

THE MAIN EXHIBITION BUILDING,

a colossal structure devoted to the *general* exhibition of the products of all nations.

The building is in the form of a parallelogram, extending east and west 1,880 feet in length, and north and south 464 feet in width. The area covered is 936,008 feet, or 21.47 acres.

It will be noticed that the general arrangement of the ground plan (see diagram on page 11) shows a grand central avenue, 120 feet wide and 1,832 feet long. This is, beyond contradiction, the most extensive and grandest avenue of its width ever introduced in buildings reared for a similar purpose. Running from this central thoroughfare are numerous side avenues and naves, each of which are forty-eight feet wide, while the outer sides of the structure are bounded by smaller aisles twenty-four feet wide. The intersections of these avenues and transepts in the central portion of the plan result in dividing the ground floor into nine grand open spaces free from supporting columns, and covering an aggregate of 416 feet square. Thus a magnificent outlook is afforded, uninterrupted by post or pillars, or rendered awkward by heavy or ungraceful supports. Four of these spaces are 100 feet square, four others 100 feet by 120 feet, while the great central pavilion is 120 feet square.

The promenades give the greatest possible accommodation to visitors, without interfering in the least degree with the articles on exhibition. They are broad and spacious, well arranged and well ventilated, and, while affording free access and egress to and from the building, also enable the visitor to observe to the best advantage everything there will be to be seen.



MAIN EXHIBITION BUILDING.

The main promenades through the nave and central transept are each thirty feet broad, and those penetrating the centres of the side avenues are each fifteen feet in width. There are in addition to these, leading to end and exit doors, numerous other walks, each of which is ten feet in width.

Offices for Foreign Commissions are placed along the sides of the building, in close proximity to the products exhibited—as many of the 24 feet spaces being partitioned off for that purpose as are required—and those used for the administration are contained in the ends.

The restaurants, four in number, are also placed in the sides of the building, to the right and left of the entrances marked A and B in the diagram.

Before entering this building it is requisite, in order to view the exhibits in a proper manner, that the visitor should understand the system of classification, which is based on the idea of evolution or derivation of manufactured products from the crude materials of the earth. The system groups objects in the following order :

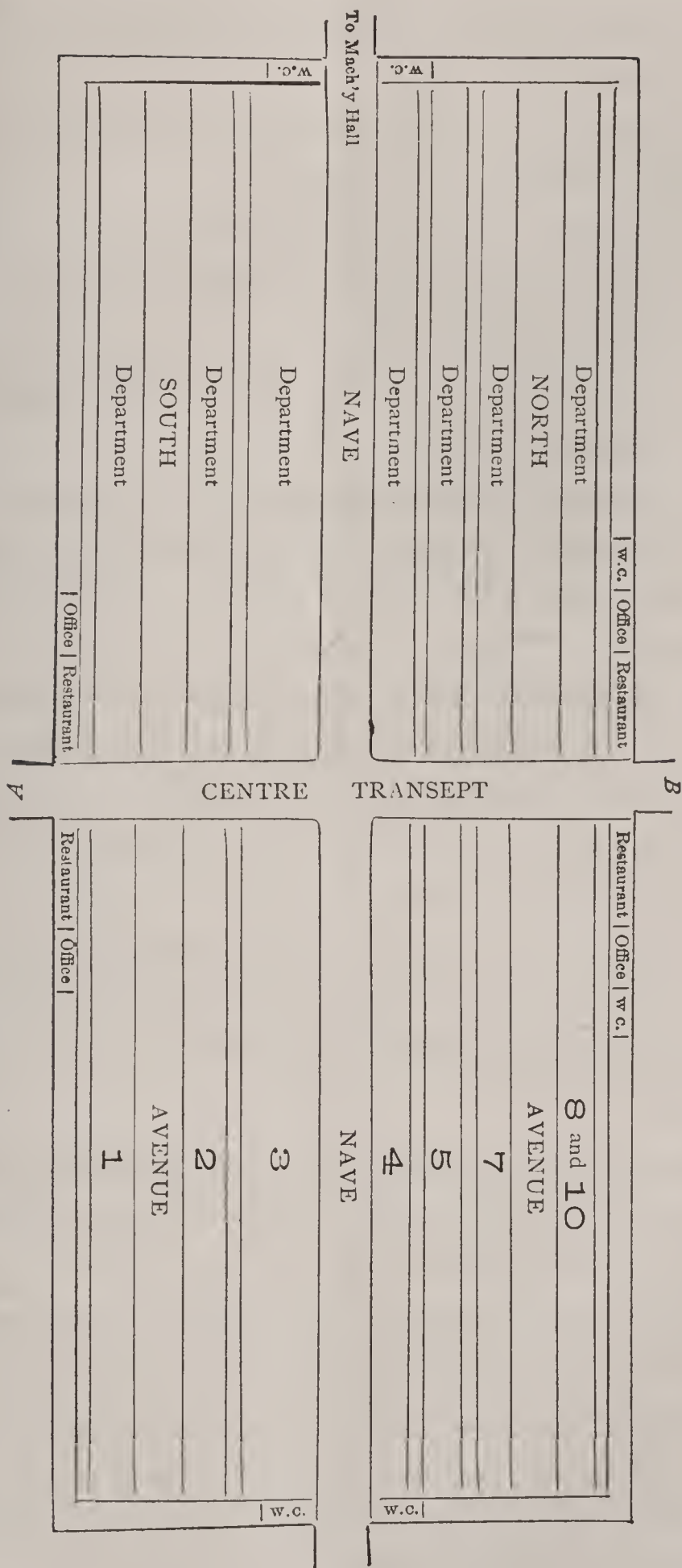
First.—The material products of the earth useful to man, or the basis of manufactures.

Second.—The manufactures and results of the combinations and workings of such products.

Third.—The means and appliances by which the results have been attained.

Fourth.—The resultant effects of such productive activity.

This is a comprehensive, general expression of the classification. The raw or unmanufactured materials are placed first, at the base or foundation ; and then in succession, or as nearly as possible, in the order of their development, the result of the use of these materials, placing at the end the higher achievements of intellect and imagination.



GROUND PLAN OF MAIN BUILDING—LOCATION OF DEPARTMENTS.

The system divides the exhibits into ten principal divisions, called departments. Thus:

DEPARTMENT 1.—*Materials in their unwrought condition—mineral, vegetable and animal.*

DEPARTMENT 2.—*Materials and Manufactures—the result of extractive or combining processes—comprising sugar, bread, medicine, paint, glass, &c.*

DEPARTMENT 3.—*Textile and felted fabrics, apparel, and ornaments for the person.*

DEPARTMENT 4.—*Furniture, and manufactures of general use, and used in the construction of dwellings, comprising gold, silver and plated ware, stoves, windows, doors, gas fixtures, &c.*

DEPARTMENT 5.—*Tools, implements, machines and processes, comprising cutlery, firearms, printing presses and apparatus used in every conceivable process.*

DEPARTMENT 6.—*Motors and transportation, comprising engines, carriages, locomotives, &c.*

DEPARTMENT 7.—*Apparatus and methods for the increase and diffusion of knowledge, comprising telegraphic instruments, maps, meteorological apparatus, methods of instruction, &c.*

DEPARTMENT 8.—*Engineering, public works, architecture, &c., comprising military, naval and civil engineering, mining, construction of railways, &c.*

DEPARTMENT 9.—*Plastic and Graphic Arts, comprising sculpture, painting, photography, &c.*

DEPARTMENT 10.—*Objects illustrating efforts for the improvement of the physical, intellectual and moral condition of man, comprising government, law, religion, science, education, music and the drama.*

These ten *departments* are divided into ten groups, and these groups, when desired, into ten *classes*.

The departments, with the exception of 6 and 9, are arranged in parallels running the entire length of the building from east to west, (see diagram on page 11) all the objects being placed in zones, side by side, so that continuous areas, of greater or less width, crossing the zones, are assigned to each nation; thus keeping each country's exhibits together, while, at the same time, they are arranged according to the nature of the objects.

This gives an opportunity for comparison to be made between objects of the same nature sent from different countries.

Department 6 is contained in Machinery Hall, and Department 9 in the Art Gallery.

Having mastered the foregoing details, we pass through the ticket-offices on Elm avenue, and through the covered way leading to the south or principal entrance.

Entering the building, we find ourselves immediately in front of Department 1, and the space assigned to the United States. A reference to the diagram on page 15 will show that in regular succession to the right come England and her colonies, France, Spain, Italy, Switzerland, &c.; while to the left Mexico, Honduras, Guatemala, San Salvador, &c., and not only the relative position of these nationalities, but the amount of space allotted to each.

While the plan is a good one in all its features, it is, at the same time, excellent in a geographical point of view. Due consideration has been shown for the peculiarities of soil, climate, &c.; and those nations are adjacent to each other which are internationally on the friendliest terms.

China, Japan, Liberia, the Sandwich Islands, &c., occupy one extreme of the structure, while Siam, Persia, Russia, Egypt and Turkey occupy the other, the intermediate space being enjoyed by the other civilized nations of the globe.

As to America's space, this is America's Exposition, and she therefore holds the most favorable as well as the most extended space. The plan shows her grand central position of 123,160 square feet, where, in this immense inclosure, she displays the products of her mines, her factories, her craftsmen, artisans—nay, the richest specialties of all her worthy sons, in friendly rivalry with those of her English speaking cousins right next door.

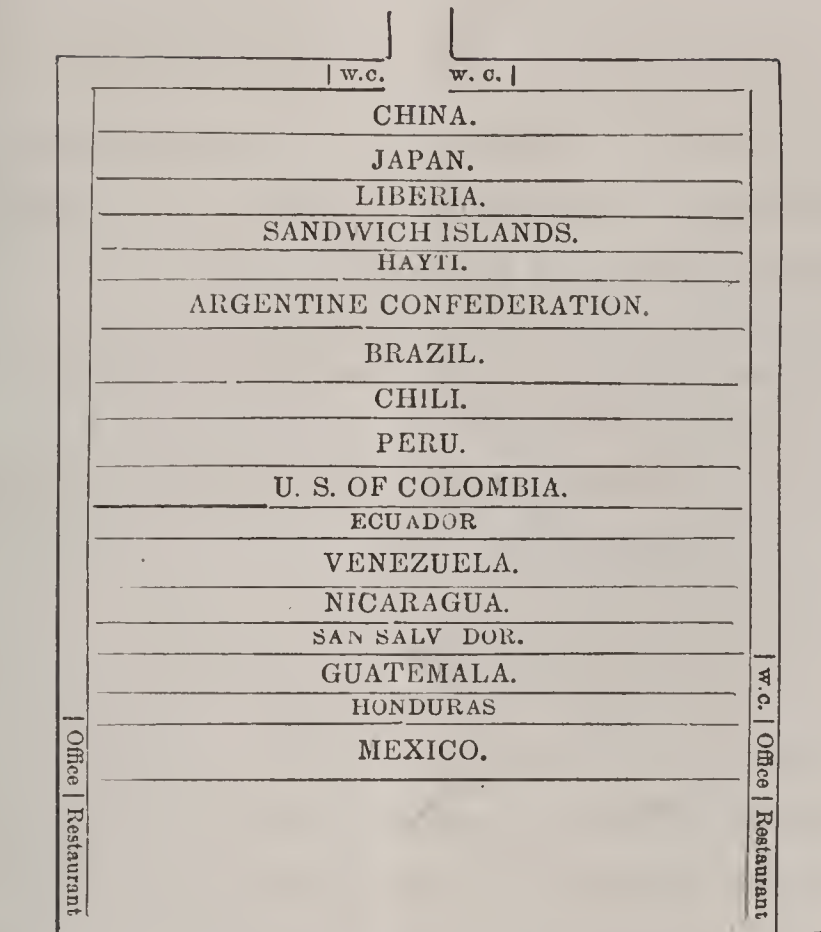
Thirty-one nations are represented in this building, as follows :

Siam, Persia, Egypt, Turkey, Sweden and Norway, Austria, German Empire, Netherlands and Denmark, Switzerland, Italy, Spain and colonies, France, Algiers and other colonies, Great Britain, Canada, India, Australia and other colonies, United States, Mexico, Honduras, Guatemala, San Salvador, Nicaragua, Venezuela, Ecuador, United States of Colombia, Peru, Chili, Brazil, Argentine Republic, Hayti, Sandwich Islands, Liberia, Japan, China.

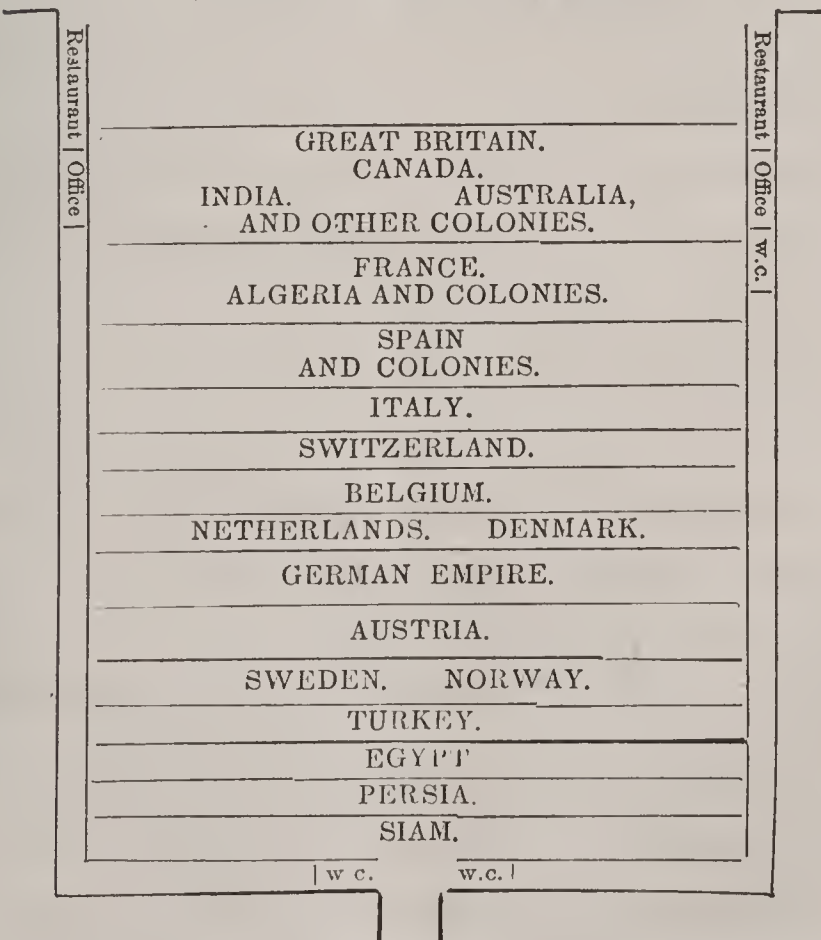
Having compared the mineral wealth of the different countries, we next proceed to Department 2, there to study the "results of the combinations and working of the products" contained in Department 1, and so on through the whole building.

A separate space running through and crossing all the departments is called the Historical Section, and illustrates the progress of the industry, art and civilization of the century. Here are displayed the relics of by-gone times, the furniture and costumes in use a hundred years ago, and all such objects as pertain to the early history of our country in colonial or revolutionary times. To the antiquarian the Historical Section will prove the most attractive spot in the main building.

From the small balconies, or towers of observation, which have been provided in the four central towers of the building, at the heights of the different stories, can be obtained a comprehensive view of the whole interior, with its living



UNITED STATES OF AMERICA.



GROUND PLAN OF MAIN BUILDING—LOCATION OF DEPARTMENTS.

panorama of life, bustle and activity—a spectacle to be witnessed but once in a lifetime.

After carefully inspecting the various exhibits—a work of time, if properly accomplished—and, by these means, arriving at a definite conclusion as to the position in the industrial arts held by the United States as compared with other countries, we take a western direction through the nave, and pass out of the main building.

Crossing a miniature park, or flower garden, containing in its centre a handsome fountain, we come to the eastern entrance of

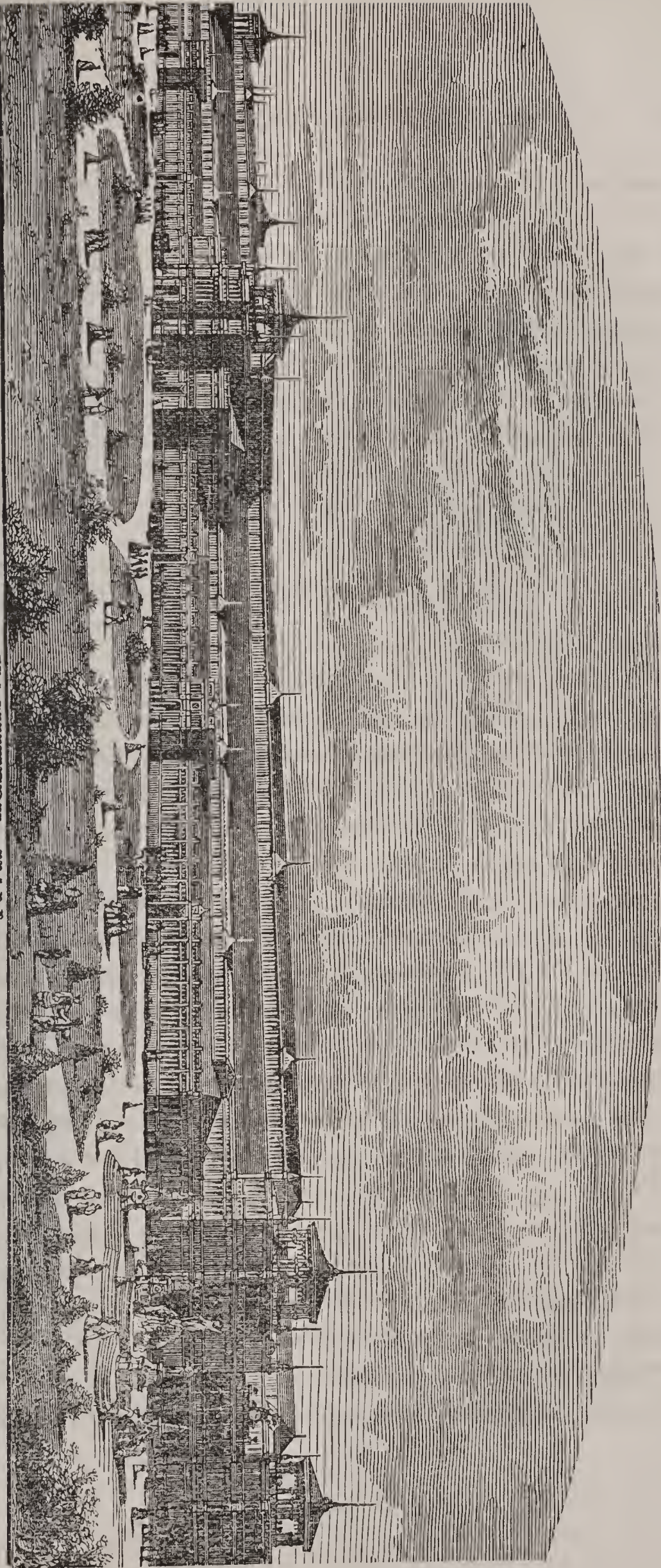
MACHINERY HALL,

which is devoted exclusively to Department 6, viz., motors, means of transportation, engines, locomotives, &c. The building consists of the main hall, 360 feet wide by 1,402 feet long, and an annex on the south side of 208 feet by 210 feet. The entire area covered by the main hall and annex is 558,440 square feet, or 12.82 acres. Including the upper floors the building provides 14 acres of floor space.

The principal portion of the structure is one story in height, showing the main cornice upon the outside at 40 feet from the ground, the interior height to the top of the ventilators in the avenues being 70 feet, and in the aisles 40 feet. Along the south side are placed the boiler houses and such other buildings for special kinds of machinery as may be required.

The arrangement of the ground plan shows two main avenues 90 feet wide by 1,360 feet long, with a central aisle between, and an aisle on either side. Each aisle is 60 feet in width; the two avenues and three aisles making the total width of 360 feet.

Entering, we walk down the centre aisle until we reach the centre of the building. Here is a transept of 90 feet in width, which, at the south end, is prolonged beyond the main hall. This transept, beginning at 36 feet from the main hall, and



MACHINERY HALL

extending 208 feet, is flanked on either side by aisles of 60 feet in width, and forms the annex for hydraulic machines. In the centre of this annex is a tank 160x60 feet, with a depth of water of 10 feet, at the south end of which is a waterfall 35 feet high by 40 feet wide, supplied from the tank by the pumps upon exhibition.

A reference to the official catalogue will show the nature of every separate piece of machinery and its uses.

Due regard for the inner man is also shown here by the existence of five cafés, in which, however, no malt wines or other spirituous liquors are allowed.

Passing out by the west entrance, we next proceed to

THE SHOE AND LEATHER PAVILION,

a plain wooden structure, built as nearly as possible to resemble Machinery Hall, and located directly south of it, its southern wall fronting on Elm avenue. It is 314 feet deep and 160 feet wide. Here are displayed all the processes of leather manufacture—the different machines for skiving, splitting, stripping, edge-setting and burnishing, being set in operation by a large steam-engine placed in the centre of the building. All the different kinds of sole and upper leather are shown—calf, morocco, kid, lamb and sheep-skin; boots and shoes of every description, and every variety of leather articles, from the perfumed pocket-book of imitation Russia leather to the solid sole leather trunk.

We now retrace our steps along the north front of Machinery Hall, passing on our way the Catholic Fountain—a full description of which is given on another page—until we reach the main portal, opposite to which is a miniature lake covering about four acres, surrounded by a series of flower-beds, and intersected with numerous serpentine walks.

Taking one of these, we shape our course in the direction of the United States Government Building, which is situated

a little to the left of Belmont avenue, and directly north of Machinery Hall.

About half way to the point of destination will be noticed a small building, which, while not as large or as ornamental as some of its neighbors, is nevertheless admirably arranged for the purpose for which it was constructed. This is

THE NEWSPAPER PAVILION,

a building designed solely for the exhibition of newspapers. It is 67 feet long, 46 feet wide, and 33 feet high, thoroughly ventilated and well lighted.

The first thing that attracts the attention on entering is the similarity in the arrangement of the cases containing the files of newspapers with the alcoves of public libraries. These alcoves form long tiers, one on each side of the building, throughout its entire length, a portion of the space between being reserved for the accommodation of attendants, leaving a passage for the public eighteen feet in width, extending from one end of the structure to the other.

The plan of exhibition is an alphabetical arrangement of partial files of each newspaper or periodical published in this country, in such a manner as makes them instantly accessible, the space devoted to each bearing a label with the name of the publication printed thereon, and further designated by a number, by means of which, upon reference to the catalogue, we are able at once to approach the section of the building where the particular journal which we desire to examine or refer to may be found.

A catalogue giving the name of each newspaper, its frequency of issue, and the number which designates the position allotted to it, together with such statistical information as will serve to convey a comprehensive knowledge of the nature and extent of the business of newspaper publishing in America, is issued especially for this department.

The second story, approached by four flights of stairs, is devoted to reading rooms for the accommodation more especially of newspaper men, and is supplied with conveniences for correspondents.

Resuming our course, we presently arrive at

THE UNITED STATES GOVERNMENT EXHIBITION BUILDING,

one of the most attractive of the group of buildings in point of architectural style and external finish. Though essentially a part of the Exposition, it cannot be classed as one of the Centennial Buildings proper—it being erected by the Government for the exhibition of its own special departments, viz., its functions and administrative faculties in time of peace, and its resources as a war power.

Connected with it and situated in the rear is the Army Post Hospital, to which is attached a staff of competent surgeons, so that prompt aid can be rendered to all who may be taken sick on the grounds.

Altogether, the buildings cover an area of 100,000 square feet.

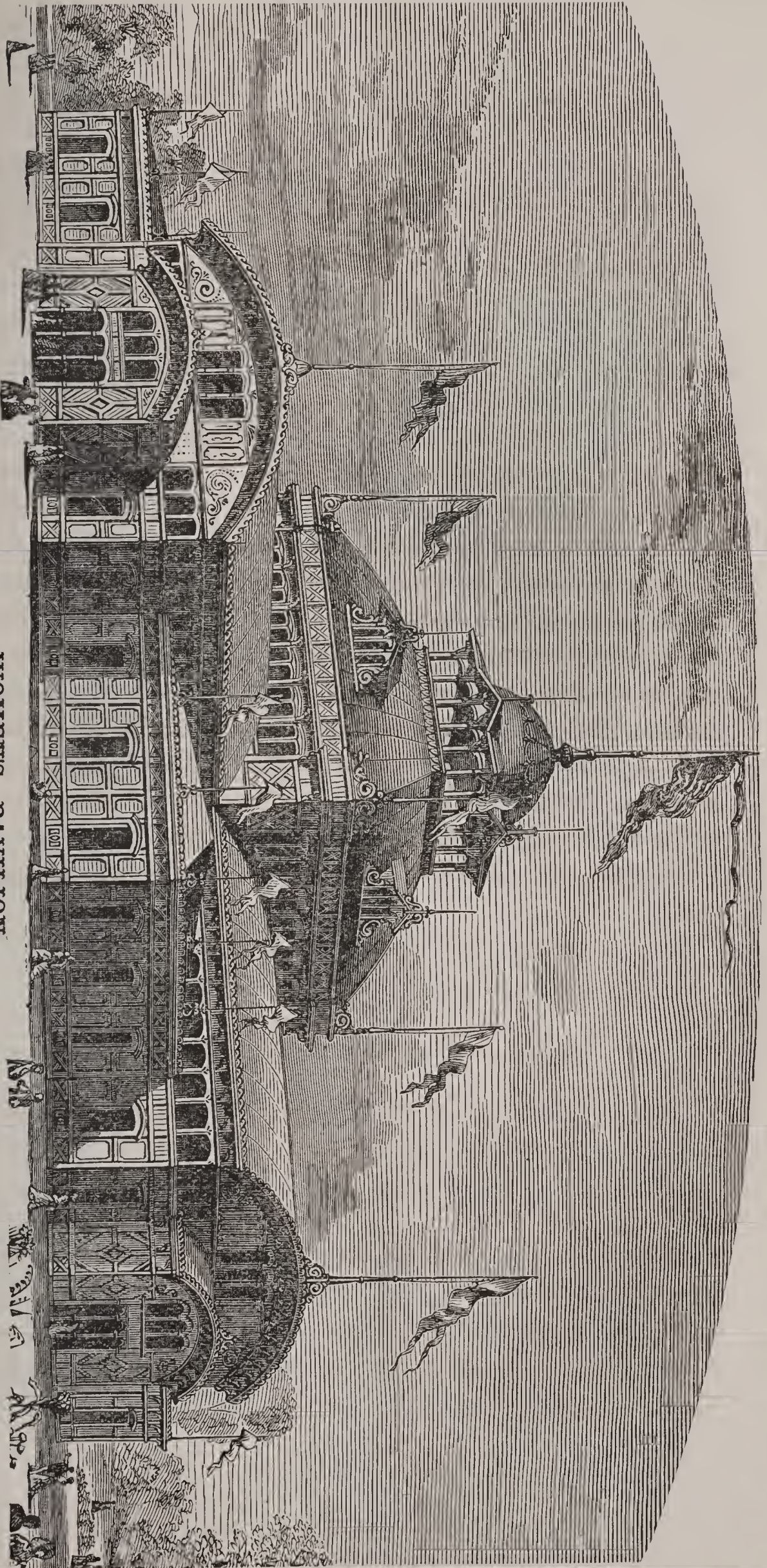
We now turn to the left and into Belmont avenue.

This handsome structure on our right hand is

THE WOMEN'S PAVILION,

a noble monument of the energy and patriotism of the women of America—being built by the exertions and under the supervision of the Women's Centennial Committee. Here are exhibited all articles made or invented by women, consisting of representations of sculpture, painting, literature, engraving, telegraphy, lithography, education, and inventions of all kinds, etc., a classification which, omitting women's clothing in all its branches, gives place to the finer kinds of needlework, lacework, etc.

WOMEN'S PAVILION.



The pavilion covers an area of 30,000 square feet, and is formed by two naves intersecting each other, each 64 feet wide by 192 feet long. At the end of these there is a porch 8 by 32 feet. The corners, formed by the two naves, are filled out by four pavilions, each 48 feet square. Inscribed over the main entrance is the very appropriate quotation: "Let her own works praise her in the gates." Prov. xxxi. The whole structure is in modern wood architecture, roofed over by segmental trusses. The centre of the edifice is raised 25 feet higher than the rest of the building, and is surmounted by an observatory, with a cupola on top of the same, making the entire height of the building 90 feet. The interior of the building presents a very attractive appearance, but four columns obstructing the view, the main support of the roof being furnished by trusses resting on the outside walls. The panels are beautifully decorated with allegorical groups representing Faith, Hope, Charity, Art, Labor, Instruction, Religion, etc.

This little building east of the one we have just noticed, is the Women's School-house, where the kindergarten system is fully illustrated.

The next point of interest on our route is

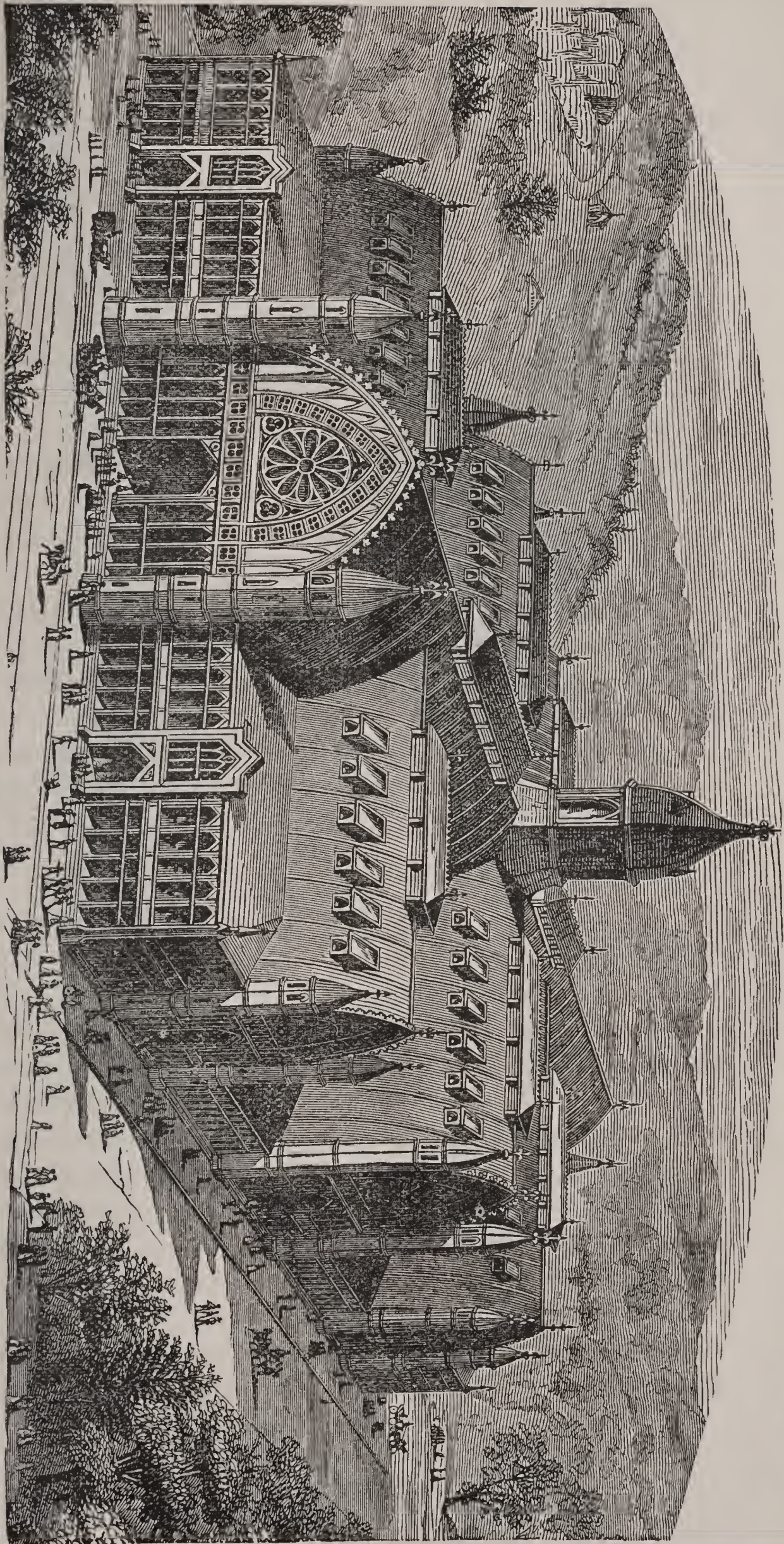
THE AGRICULTURAL BUILDING,

which is situated on the eastern side of Belmont avenue, and directly north of the main building.

Here, be it remarked, there is a railway three and a half miles long, furnished with five engines and forty palace cars, connecting the several buildings for the accommodation of those who desire to ride from one to the other; but in order to properly view the natural beauties of the grounds, and the various points of interest by the way, to walk is by far the most preferable. The fare on this railway is five cents.

The construction of the Agricultural Building—the name of which sufficiently indicates its class of exhibits—illustrates a

AGRICULTURAL BUILDING.



novel combination of material, viz., wood and glass. It consists of a long nave crossed by three transepts, both nave and transepts being composed of Howe truss arches of a Gothic form. The nave is 820 feet in length by 125 in width, with a height of 75 feet from the floor to the point of the arch. The central transept is of the same height, and has a breadth of 100 feet; the two end transepts are 70 feet high and 80 feet wide.

The four courts enclosed between the nave and transepts, and also the four spaces at the corners of the building, having a nave and end transepts for two of their sides, are roofed, and form valuable spaces for exhibits.

Thus the ground plan of the building is a parallelogram of 540 by 820 feet, covering a space of above ten acres.

In its immediate vicinity are the stockyards for the exhibition of horses, cattle, sheep, swine, etc.

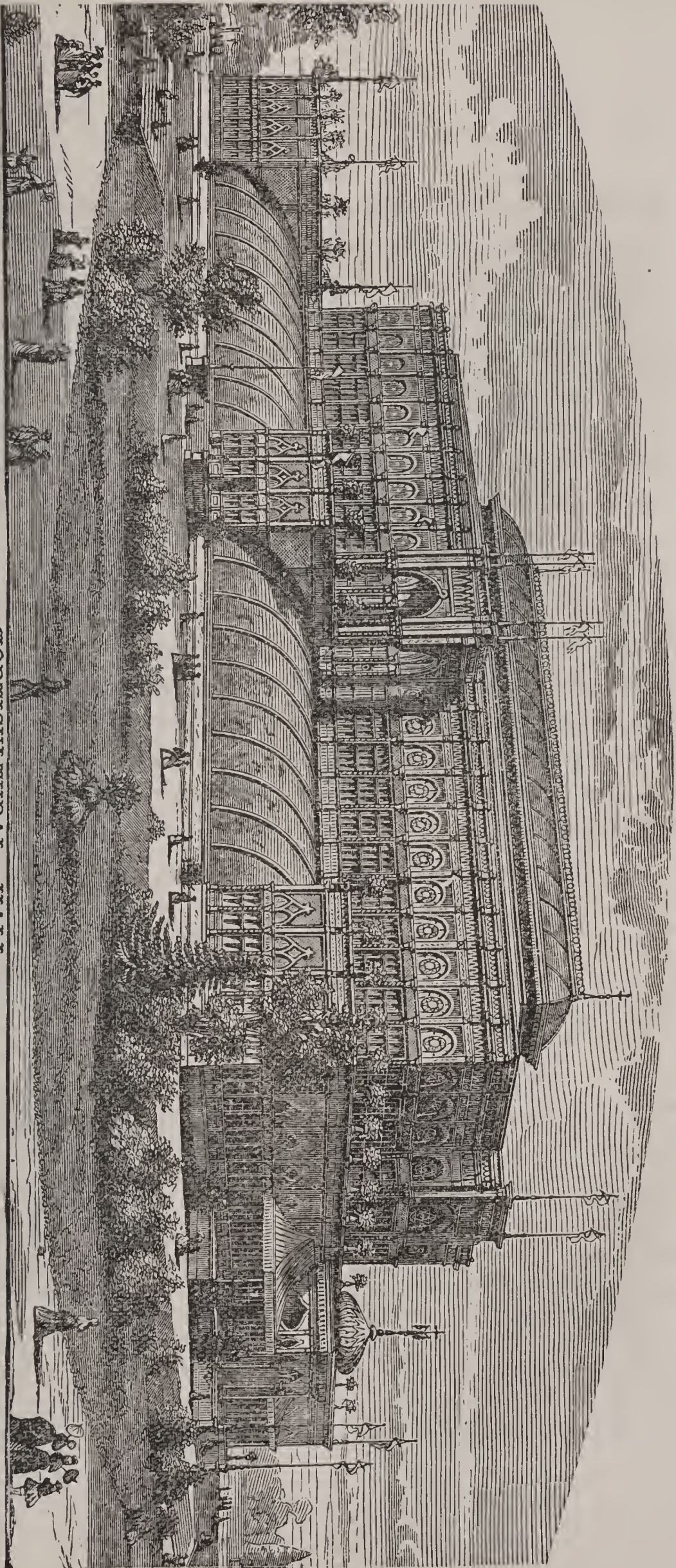
We have now reached the farthest limit of the grounds assigned to the Exposition, and must retrace our steps by one of the many shady paths to

THE HORTICULTURAL BUILDING,

which is located on Lansdowne Terrace, a little to the east of Belmont avenue, and between the Agricultural and Art Buildings.

The liberal appropriations of the City of Philadelphia have provided the Horticultural Department of the Exhibition with an extremely ornate and commodious building, which is to remain in permanence as an ornament of Fairmount Park. The design is in the Mauresque style of architecture of the twelfth century, the principal materials externally being iron and glass. The length of the building is 383 feet; width, 193 feet, and height to the top of the lantern, 72 feet.

Approaching the west entrance by a flight of blue marble steps from a terrace 80 by 20 feet, in the centre of which stands an open kiosque of 20 feet in diameter, we enter, and



HORTICULTURAL HALL.

find ourselves in the central conservatory, or main floor, 230 by 80 feet, and 55 feet high, surmounted by a lantern 20 feet long and 14 feet high.

In the centre of the building stands an exquisite fountain—the work of the late M. F. Foley. The design is perfect. Upon a pile of stones in the centre of the basin sit three nude boys. One is cautiously shrinking back from the water; another is eagerly preparing to spring into the basin; while the third has just emerged, and is exultingly blowing through a couch. The figures are extremely graceful and lifelike. Taken altogether, the fountain is a *chef-d'œuvre* of art.

On the north and south sides of this principal room are four forcing houses for the propagation of young plants, each of them 100 by 30 feet, covered with curved roofs of iron and glass. Dividing the two forcing houses in each of these sides is a vestibule 30 feet square. At the centre of the east and west ends are similar vestibules, on either side of which are the restaurants, reception room and offices.

By ascending one of the ornamental stairways leading from either of these vestibules, a gallery running entirely around the conservatory, about 20 feet from the floor, is reached, from which a splendid view of the whole interior is obtained. These stairways also lead to the four external galleries, each 100 feet long by 10 feet wide, surmounting the roofs of the forcing houses, which present a commanding view of the Schuylkill River and the north-western portion of the city. Connected with the external galleries is a grand promenade, formed by the roofs of the rooms on the ground floor, which has a superficial area of 1,800 square yards.

The angles of the main conservatory are adorned with eight ornamental fountains. The corridors which connect the conservatory with the surrounding rooms open fine vistas in every direction.

In the basement, which is of fire-proof construction, are the

kitchen, store-rooms, coal-houses, ash-pits, heating arrangements, etc.

Leaving the Horticultural Building by the portal on the south side, a path leads us directly to what, from an æsthetic point of view, is the crowning glory of the Exposition, viz.,

THE ART GALLERY,

a building especially designed for the exhibition of Department 9 of the classification—*i. e.*, the plastic and graphic arts, painting, sculpture, etc.

This structure, which is also to remain a permanent feature of the park when the Exposition is a thing of the past, is located on a line parallel with and northward of the Main Building. It is on the most commanding portion of the Landsdowne Plateau, and looks southward over the city. It is elevated on a terrace six feet above the general level of the plateau—the plateau itself being an eminence 116 feet above the surface of the Schuylkill River. On either side of the flight of steps leading to this terrace is a colossal bronze statue of Pegasus.

The style of architecture is the modern renaissance. The materials are granite, wood and iron, and the granite being of the lightest possible color, it has, from a distance, the effect of marble. No wood is used in its construction, and consequently it is thoroughly fire-proof.

Before entering this splendid building, let us pause and admire its external beauties.

The main front looks southward, and displays three distinctive features:

1. A main entrance in the centre of the structure, consisting of three large arched doorways, each 40 feet high and 15 feet wide.

2. A pavilion at each end.

3. Two arcades connecting the pavilions with the centre. Between the arches of the doorways are clusters of columns

terminating in emblematic designs illustrative of science and art. The doors, which are of iron, are relieved by bronze panels having the coat-of-arms of all the States and Territories. In the centre of the main frieze is the United States coat-of-arms.

The main cornice is surmounted by a balustrade with candelabras. At either end is an allegorical figure representing science and art.

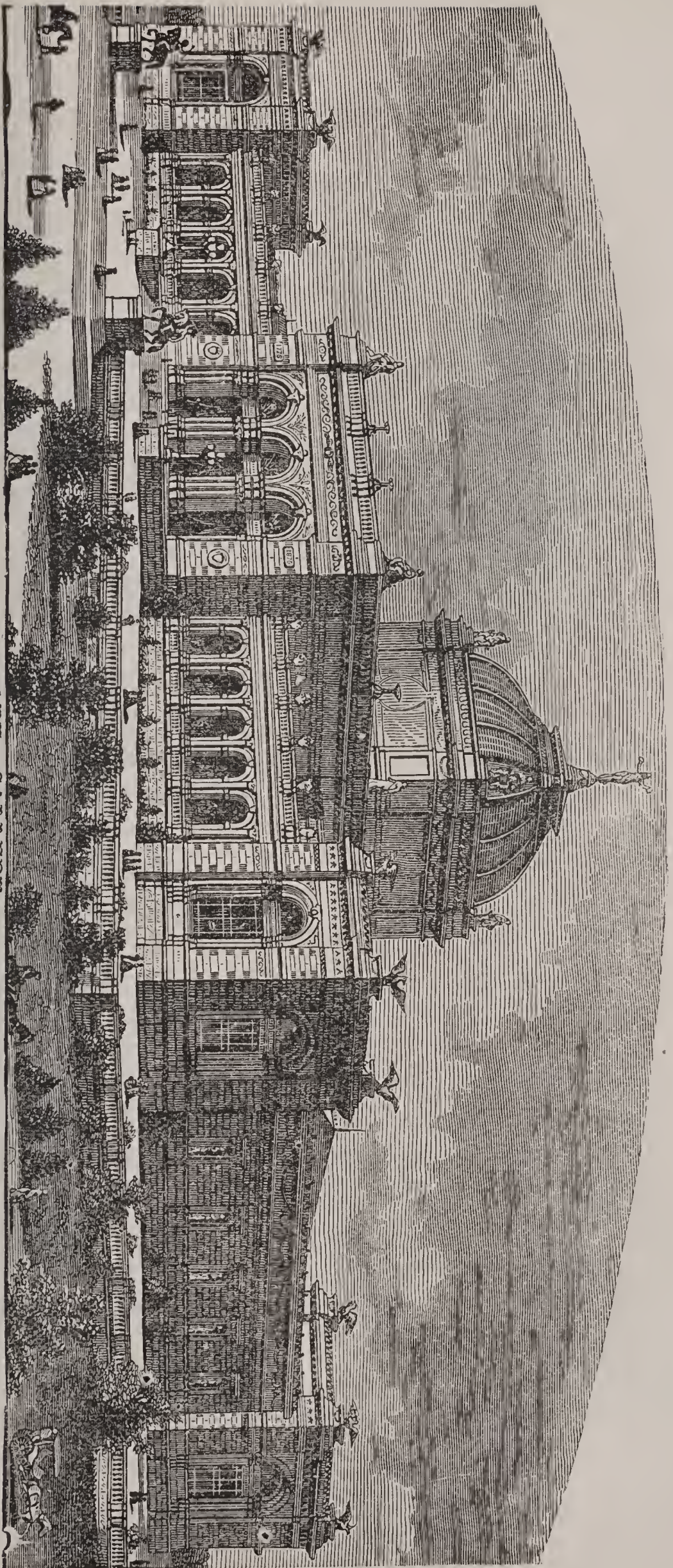
The dome rises from the centre of the structure to the height of 150 feet from the ground. It is of glass and iron, and is of unique design. It terminates in a colossal bell, from which the figure of Columbia rises with protecting hands. A figure of great size stands at each corner of the base of the dome. These figures typify the four quarters of the globe.

Each pavilion displays a window 30 feet high and 12 feet wide. It is also ornamented with tile work, wreaths of oak and laurel, thirteen stars in the frieze, and an eagle at each of its four corners.

The arcades, a general feature in the old Roman villas, but entirely novel here, are intended to screen the long walls of the gallery. These each consist of five groined arches. The arcades form promenades looking outward over the grounds and inward over open gardens, which extend back to the main wall of the building. The cornices, the atricas and the crestings throughout are highly ornamented.

The walls of the east and west sides of the structure display the pavilions and the walls of the picture galleries, and are relieved by five niches designed for statues, the frieze being richly ornamented; above it the central dome shows to great advantage.

The rear or north front is of the same general character as the main front, but in place of the arcade is a series of arched windows, twelve in number, with an entrance in the centre; in all, thirteen openings above in an unbroken line, extending



ART GALLERY.

the entire length of the structure. Between the pavilions is the grand balcony, a promenade 275 feet long and 45 feet wide, and elevated 40 feet above the ground, overlooking northward the whole panorama of the park grounds.

Ascending the rise of thirteen steps which lead to the entrance, we pass through one of the three doorways into the reception hall, richly decorated in the modern renaissance style.

Here are displayed the bronze medallion portraits of the signers of the Declaration of Independence.

On the farther side of this hall three doorways, each 25 feet high and 16 feet wide, lead into the central hall, which, together with the pavilions, is devoted exclusively to the exhibition of sculpture. This hall is 83 feet square, and is entirely lighted from above, the ceiling of the dome rising over it 80 feet in height.

From its east and west sides extend the galleries, each 98 feet long, 88 feet wide, and 35 feet in height. The galleries admit of temporary divisions for the more advantageous display of paintings.

The centre hall and galleries form one grand hall 287 feet long and 85 feet wide, capable of holding eight thousand persons—nearly twice the dimensions of the largest hall in the country.

From the two galleries we pass into two smaller galleries 28 feet wide and 89 feet long. These open north and south into private apartments which connect with the pavilion rooms, forming two side galleries 210 feet long. Along the whole length of the north side of the main galleries and central hall extends a corridor 14 feet wide, which opens on its north line into a series of private rooms, thirteen in number, designed for studios and smaller exhibition rooms.

Back of the arcades, and between the reception hall and the pavilions, are two gardens, each 90 feet long and 36 feet wide, ornamented with fountains and statuary. A stairway

from these gardens reaches the upper lines of the arcades, forming a second promenade 35 feet above the ground.

All the galleries and central hall are lighted from above ; the pavilions and studios from the sides.

MINOR BUILDINGS.

The principal minor buildings are the Judge's Pavilion, intended for the use of the various judges and committees, who are to award the prizes, situated directly opposite the open space between the Main Building and Machinery Hall ; the Carriage Annex, for the display of carriages, railway cars, omnibuses, &c., located north of the Main Building, on the open space, north of the Art Gallery ; the Glass Works, near the entrance to the grounds at the western end of Elm Avenue ; the Stove Buildings, south of the Catholic Fountain ; the United States Signal Service Station, a short distance from the U. S. Government Buildings ; Photograph Hall, north of the Main Building, and near the Art Gallery ; Photographic Association, on Belmont avenue, near the Judge's Pavilion ; the structure set apart for the display of the book trade, near the south-eastern corner of the Main Building, and the structures erected by the National Dairy Association, the Remington Arms Co., and other firms and corporations, for specially exhibiting their various processes and manufactures ; while scattered over the grounds are buildings erected by the Governments of Great Britain, Germany, Canada, Australia, Turkey and Morocco.

Separate buildings for the uses of their exhibitors have been erected by almost every State—those of Pennsylvania, Ohio, Indiana, Illinois, Connecticut, Massachusetts, Michigan, Wisconsin, New Hampshire and New York, being situated between the U. S. Government building and the Belmont drive ; New Jersey and Kansas, on the eastern side of Bel-

mont avenue, near the Women's Pavilion; West Virginia, near the Catholic Fountain.

Numerous restaurants are to be met with. The most prominent are the French Restaurant, which is located near the lake, north of Machinery Hall; the American, near the Agricultural Building; the German, near the Horticultural Buildings; and the "South," near the Women's Pavilion.

THE STATUARY.

THE CATHOLIC FOUNTAIN.—At the western end of the promenade, along the north front of Machinery Hall, there is a handsome flight of marble steps. At the foot of these steps, and surrounded by parterres of flowers, stands a beautiful fountain—at once a monument of the patriotism of our Catholic population, and a fitting testimonial to the services of the Irish revolutionary heroes, who contributed so much towards gaining for us the blessings of civil and religious liberty, which we now enjoy. The central figure represents Moses, as having struck the rock from which the water gushes forth in a stream, his right hand pointing to heaven, and the table of the law on the left. Around this central figure and the circular basin in which it stands are colossal statues of Father Matthew, the great apostle of temperance; Archbishop John Carroll, illustrious in the Revolution; Charles Carroll, of Carrollton, the signer of the Declaration of Independence; and Commodore John Barry, the father of the American navy. The dimensions are as follows: centre figure, Moses, 15 feet high, one solid block of marble; rock work supporting the same, 15 feet high; pedestals of each figure 9 feet high; diameter of fountain, 90 feet; diameter of pavement, 100 feet; height of centre structure, 35 feet; height of the four outside structures, 21 feet. It is

composed of Tyrolese marble, and is the work of Herman Kirn.

THE JEWISH MONUMENT.—The Hebrew population of our country, desirous of showing their appreciation of the spirit of our institutions, have erected a commemorative statue representative of religious freedom. It is called the Genius of Toleration, and is the work of Mr. Ezekiel. Liberty, a powerful, majestic female figure eight feet high, occupies the centre, standing upright, the right knee slightly bent and foot advanced; her left hand, which holds the Constitution, is supported upon the fasces or bound staves of the States; at the base of the statue the American eagle is placed, grasping in its talons the conquered spirit of intolerance. The right hand of Liberty is outspread, protecting a youthful figure on her right, which represents Religion—a finely formed, æsthetical figure of youth, gracefully standing with head upraised and hand outstretched to Heaven, holding an urn, upon which the eternal flame is burning. The goddess is clothed in armor, but the mantle of peace, in broad folds, descends in long lines from the left shoulder to the right foot, and is held by an agraffe, so that the right breast and arm are exposed. The American shield is worked upon the breast-plate. The head is decked with the cap of liberty, the rim of which is decked with a diadem of thirteen golden stars. The figure of Religion is slightly draped, and is universal in its meaning, representing the belief in a higher power common to all mankind. It is of bronze, and altogether, statue and pedestal, stands 20 feet in height.

THE PRESBYTERIAN MONUMENT.—This is a statue of Dr. Witherspoon—a man whose life and character any denomination might honor. He was one of the fathers of the republic. His life is one of devotion to the cause of christianity and humanity from its beginning to its close. His career embraced two continents, the pulpit, a seat in Congress, and the professor's chair in one of the oldest and most honored

institutions of learning in the country. The statue, modeled by Bailey, and executed in bronze, is a very correct portraiture. The figure is 13 feet high.

THE GERMAN MONUMENT.—The admirers and countrymen of the great German savant, Humboldt, have testified their appreciation of his great service to the cause of civilization by erecting a splendid statue in his honor. The statue, the work of Professor Drake, of Berlin, represents Humboldt as standing in an easy, natural attitude. The left foot is slightly advanced, the left hand clasps a scroll, while the right hand, wide open and half outstretched, gives the impression that he is expounding some great truth. The expression of the countenance is clear and frank; the hair, brushed back from a wide, open forehead, and worn in the style of our forefathers, falls gracefully upon the shoulders, from which hangs a cloak reaching to the feet. The figure is of bronze, nine feet high, and is mounted on a handsome pedestal.

THE ITALIAN MONUMENT.—It would have been very inconsistent to let an occasion like the present pass without doing honor to the man who risked all to seek the now-completed new route to the Indies, to discover the now-found treasures of gold and silver of this continent, and who, in short, discovered the continent itself. Therefore, the Italians have found vent for their patriotic feelings towards the land of their adoption, and their reverence for the memory of their illustrious countryman, in erecting a statue of Columbus. The monument, which is of heroic size, and executed in Ravazzioni marble, represents the great Genoese navigator at the moment of discovery. His right hand rests upon a globe, in his left is a scroll, while his countenance is illuminated with joy as he sees the fulfilment of his long-cherished dreams.

PHILADELPHIA'S MONUMENT.—In the city "founded in deeds of peace" on the occasion of a great festival of peace,

the statue of no man could be more appropriate than that of the founder of that city, William Penn. It is the work of Mr. Bailey, the sculptor of the Witherspoon statue, and is the largest bronze casting yet executed in America, and exceeded but by two in the world. The figure is grand in its simple severity; no cloak or mantle enshrouds it; nothing but the plain costume of his day is seen, and the result is a clear-cut, well defined statue of the man to whom Pennsylvania owes its origin. The only accessory is the stump of a tree on the left of the figure, partially covered by an open scroll, upon which rests the left hand, while at its base stands a woodman's axe.

EMANCIPATION.—This colossal group was executed by Harriet Hosmer. It is of marble. The idea intended to be expressed by the sculptress is the elevation of the negro race under the fostering care of a free government. A magnificent female figure, emblematic of freedom, lifts a child from the earth. Gratitude and wonder rest on the features of the child, while with a calm expression the face of the woman looks upward in confidence for the approval of a higher power.

LIBERTY MONUMENT.—While on the theme, it would seem unwise to ignore the splendid monument in Independence Square, Philadelphia, simply because it is not a part of the Exposition; for, like the others, it was called into existence solely by this glorious epoch. Erected by the American people, on the most sacred spot on the American soil, it stands as a memorial of the grandest event in our country's history, the Declaration of Independence of the United States, and as a token of the gratitude of the whole nation for the blessings of a free government. It is executed in Ravazzioni marble, by William Story. The height, pedestal and statue, is about 50 feet. The whole composition is classic in character—a pedestal surrounded by figures in relief repre-

senting every State in the Union, and surmounted by the single statue of Liberty. This figure, severe and simple in drapery, holds the national flag in the right hand; the left rests on a shield. The folds of the robe, revealing a mailed breast-plate, in one long sweep descend to her feet. Her head is covered by the Phrygian cap, whose history makes it the synonym of freedom. The pedestal is a marvel in classic outline.

THE OBSERVATORY.

After having witnessed all the various features of the Exposition we should not leave without taking a comprehensive bird's-eye view of the whole. This can be accomplished by ascending to the summit of the Observatory, a novel structure situated near the Belmont mansion, west of the Schuylkill river, and directly north of the Centennial grounds.

It is of iron, tubular in form, eight feet in deameter at the base, and two hundred feet in height. The summit of the hill upon which it stands is 310 feet above the Schuylkill river, which gives the lookout gallery an elevation of over 500 feet. The surmounting flagstaff has a further elevation of about fifty feet. The tower is composed of tubular sections, strongly riveted together and firmly secured in place, and is strengthened on four sides by truss-work, which extends from the base to the top. Eight large guys of wire rope, each of which is capable of a weight of thirty tons, also aids in keeping the column in place. Passengers are carried up on the outside of the shaft in a car which encircles it at the base, and travels up the truss-work or guides like an elevator. This car is about twenty feet in diameter, elegantly upholstered, and will accommodate twenty-five or thirty persons at a time. It is raised by eight wire ropes, each of which is capable of sustaining eight tons with safety,

the combined strength being more than ten times greater than is actually required to sustain the car freighted to its utmost capacity with passengers. A steam-engine located in the building at the base furnishes the lifting power. In addition to all other means of guarding against the possibility of accidents there are eight safety machines, any one of which would hold the car, should all the ropes chance to break, which is an absolute impossibility. At the top is a covered and screened gallery, from which a view may be obtained of the Centennial Grounds and Buildings, the Schuylkill and Delaware rivers, the expansive city, and a vast section of country lying on every side in Pennsylvania and New Jersey.

With the visit to the Observatory our inspection of the various points of interest comes to an end.

What the results of this, the world's greatest exposition, will be, we can only imagine. The wave of culture and education produced by the great competitive art concourses of nations has done and is doing its work in every country where such exhibitions have existed. Previous to these, art, pictures, the thousands of little and unnoticed trifles which add so much to the comfort and happiness of the poor and lowly—of the struggling, working masses—were unknown. The enjoyment of the beautiful was a privilege of wealth alone; art was aristocratic, while exhibitions, being the work of the people, were democratic; and thus, by cultivating and educating the people, art has become democratic. Never yet—so rapid, so immense has been the development of our land—have we known our true status, and now, in one hundred years from our birth as a nation, we are doing what wise men do yearly—"taking stock." Competition, that great lever of modern progress, will grow with tenfold force, and he who believes not that his countryman returning from this great competitive examination will not strive and struggle with new life and energy, new pride and fortitude, must needs

despair of his time and nation. The nation, seeing what has been done, will be quickened to new endeavor. The people, permeated with the knowledge of what is possible, will strive to attain it. Schools, museums, laboratories, will receive new life. Emigration will grow anew; capital will flow forward to develop our mines and prairies, and the fires of thousands of factories will be lighted.

It needed but this unification, this gathering of our forces, this mighty congregation of our nation, this exhibition of our country's joy, fittingly represented by our people's work, to place the keystone on our arch of greatness.

FAIRMOUNT PARK.

Fairmount Park needs no eulogist. It speaks for itself; and the visitor to the Centennial Exposition who, wearied of the bustle and activity of the great world's fair, and desirous of recuperating, will spend a day in leisurely exploration of its many beauties, will permit no tongue to sound its praises louder than his own.

The visitor will take a street-car on Pine, Arch, or Vine street—all of which lines run to the Wire Bridge, the lower end of the Park; or a car of the Green and Coates streets line, which runs from Fourth street, *via* Walnut, Eighth and Coates, to the Coates street entrance; or a yellow car of the Union line, passing up Ninth street and landing him at the Brown street entrance; or a Ridge avenue car, which will carry him to the East Park; or, if well up town, a Poplar street or Girard avenue car, which will deposit him at Brown street and Girard avenue respectively. All these termini, except the last, are in the immediate vicinity of Fairmount Water-Works, at the lower end of the Park. Lastly, the visitor can hire a carriage by the day, and make the tour of the Park without fatigue or difficulty; and for mere sight-seeing this is much the best way.

Entering the Park at the lower entrance, we step at once into the grounds pertaining to the Schuylkill Water-Works; and the works themselves are contained in the building, or rather, group of buildings, just before us. These works were first put in operation in 1822, though the city was first supplied with water from the Schuylkill in 1799. Enormous engines, worked by water-power, force water from a dam in the river to the top of a hill in front of the building—the original “Faire-Mount”—where it is held in a distributing reservoir. From a piazza in the rear of the building a good view is obtained of the celebrated Wire Bridge, now a dingy structure

without special beauty to an unscientific eye. The grounds immediately surrounding the buildings contain several fountains and pieces of statuary. Just above the Water-Works is a little dock, whence a couple of miniature steamers ply incessantly on the river, stopping at all points of interest on their route.

The main drive of the Park begins at Green street, and thence runs down nearly to the bank of the Schuylkill.

Next, crossing an open space ornamented by a bronze statue of Lincoln, erected in the fall of 1871, we come to another hill, covered with trees, among which go winding paths, and under which green grass and flowering shrubs combine their attractions, while around the base of the hill flowers bloom and fountains play, and the curving drive leads a glittering host of carriages. This is Lemon Hill, and on its summit is the mansion in which Robert Morris had his home during the Revolutionary struggle. Here the great financier loved to dwell. Here he entertained many men whose names were made illustrious by those stirring times. Hancock, Franklin, the elder Adams, members of the Continental Congress, officers of the army and navy, and many of the foremost citizens met frequently under this hospitable roof. Here, busy in peace as in war, he afterwards planned those magnificent enterprises which were his financial ruin; and from here he was led away to prison, the victim of laws equally barbarous and absurd, which, because a man could not pay what he owed, locked him up lest he might earn the means to discharge his debt.

The fortunes of the once magnificent mansion have fallen, like those of its magnificent owner. It is now nothing more than a restaurant.

Next, following the carriage-drive, we come to a third hill, formerly called "Sedgely Park." Here stands a small frame building known as "Grant's Cottage," because it was used

by that general as his head-quarters at City Point. It was brought here at the close of the war.

From this hill there is an excellent view of the Schuylkill Water-Works, which stand in a ravine just beyond it. At its foot is the Girard Avenue Bridge. Under this bridge passes a carriage-way leading to the northeast portion of the Park, now called, by way of distinction, the East Park. The New York Railroad Bridge, as it is popularly termed, which unites the Pennsylvania Railroad with the Camden and Amboy, raises its graceful arches a little above the Girard Avenue Bridge, and through the rocky bluff which forms its eastern abutment a short tunnel has been cut, as the only means of opening a carriage-road to the East Park. This route was opened in the summer of 1871, and developed some of the loveliest scenery in all the Park. A number of fine old country-seats were absorbed in this portion of the grounds, and they remain very nearly as their former owners left them. Continuing up this side of the river, we come finally to Laurel Hill Cemetery, and then to the massive stone bridge over which the coal-trains of the Reading Railroad pass on their way to Richmond.

We shall, however, find more marks of improvement by crossing the Girard Avenue Bridge into the West Park.

Below the bridge, on the west side, are the Zoological Gardens. The collection of birds and animals is said to be the finest in the country.

A short distance above the bridge is the Children's Playground, near Sweet Brier Mansion, and passing this the road enters Lansdowne and crosses the river road by a rustic bridge, from which a beautiful view of the Schuylkill is had.

We now come to the Lansdowne Concourse. This fine estate of Lansdowne contained two hundred acres, and was established by John Penn, "the American," whose nephew, also named John, the son of Richard Penn, built a stately mansion here, and lived in it during the Revolutionary war,

a struggle in which his sympathies were by no means with the party that was finally successful in wresting from him the noble State which was his paternal inheritance and of which he had been Governor.

Leaving the Concourse, the road skirts the base of Belmont Reservoir, and, winding round a rather steep ascent, comes out on the summit of George's Hill, two hundred and ten feet above high tide.

This is the grand objective point of pleasure-parties. Few carriages make the tour of the Park without taking George's Hill on their way, and stopping for a few moments on its summit to rest their horses and let the inmates feast their eyes on the view which lies before them—a view bounded only by League Island and the Delaware.

The carriage-road next brings us to Belmont Mansion. This, like most of the buildings in the Park, is of very ancient date, having probably been erected about 1745. This was the home of Richard Peters—poet, punster, patriot and jurist—during the whole of his long life.

Brilliant as have been the assemblages of distinguished guests at the many hospitable country seats now included within the bounds of Fairmount Park, the associations connected with Belmont Mansion outshine all the rest. Washington was a frequent visitor; so was Franklin; so were Rittenhouse the astronomer, Bartram the eminent botanist, Robert Morris, Jefferson, and Lafayette—of whom a memento still remains in the shape of a white-walnut tree planted by his hand in 1824. Talleyrand and Louis Philippe both visited this place; “Tom Moore's cottage” is just below, on the river bank; and many other great names might be mentioned in connection with Belmont, if we had room for them. Now, alas! the historic mansion has degenerated into a restaurant. The view from the piazza of the house is one which can scarcely be surpassed in America.

Leaving Belmont, the road passes through a comparatively uninteresting section to Chamouni, with its lake and its concourse, and the northern limits of the Park. Near the lake it intersects the Falls road, and this takes us down to the Schuylkill, which we cross by a bridge, and continue up the east bank of the river to its junction with the Wissahickon.

The Falls of Schuylkill exist only in history now, but before the Fairmount dam was built they were a beautiful reality. The cascade, which was formed by a projecting ledge of rock, was slight, but in seasons of high water it made a fine display.

A little above the Falls is the "Battle-Ground"—the scene of an *intended* battle between the Americans under Lafayette and the British under General Grant. Here, also, was fought the memorable and disastrous battle of Germantown.

The Wissahickon is a lovely stream winding through a narrow valley between steep and lofty hills which are wooded to their summits, and have the appearance of a mountain-gorge hundreds of miles from civilization, rather than a pleasure-retreat within the limits of a great city.

In its lower reaches the stream is calm and peaceful, and boats are kept at the two or three small hostleries which stand on its banks, for the convenience of those who wish to row on the placid waters. This calm beauty changes as the valley ascends, and we soon find the stream a mountain torrent, well in keeping with its picturesque situation and surroundings. So, with alternate rush of torrent and placid beauty of calm reaches, the romantic stream flows down from the high table-lands of Chestnut Hill to its embouchure in the valley of the Schuylkill.

We may briefly notice a few of the many points of interest in this romantic glen.

Soon after leaving the Schuylkill, the drive up the Wissahickon passes the "Maple Spring" restaurant, where a curious collection of laurel-roots deftly shaped into all manner of

strange or familiar objects, the work of the proprietor, will repay a visit.

A little above this, a lane descends through the woods to the Hermit's Well, which is said to have been dug by John Kelpius, a German Pietist, who settled down here, with forty followers, two hundred years ago, and lived a hermit's life, waiting for the fulfilment of his dreams.

Three and a half miles above its mouth the stream is crossed by a beautiful structure called the Pipe Bridge, six hundred and eighty-four feet long and one hundred feet above the creek. The water-pipes that supply Germantown with water form the chords of the bridge, the whole being bound together with wrought-iron. Near this is the Devil's Pool, a basin in Creshein Creek, a small tributary of the Wissahickon.

The next point of interest is the stone bridge at Valley Green, and half a mile beyond this is the first public drinking-fountain erected in Philadelphia. It was placed here in 1854, and was the precursor of a numerous and beneficial following.

A mile and a half of rugged scenery ensues, terminating in the open sunlight and beautiful landscapes of Chestnut Hill, where the end of the Park is reached.

PLACES OF INTEREST IN THE CITY.

American Philosophical Society, Fifth street below Chestnut.

Athenæum Library, Sixth street below Walnut.

Arsenal, Frankford. Take Richmond horse-cars on Third or Ninth St.

Apprentices' Library, S. W. cor Fifth and Arch streets.

Blind Asylum, Twentieth and Race streets. Concerts Wednesday P.M.
Admission, 15 cents.

Blockley Almshouse, West Philadelphia. Take Walnut street cars.
Tickets procured at 42 North Seventh street.

Carpenters' Hall, built in 1770, Chestnut street below Fourth, rear of
bank building.

Christ Church, built in 1753, Second street above Market.

College of Physicians and surgeons, cor. Thirteenth and Locust streets

County Prison, Eleventh street and Passyunk avenue. Tickets pro-
cured at the Ledger Office, cor. Sixth and Chestnut streets.

Custom-House, Chestnut street below Fifth.

Deaf and Dumb Asylum, corner of Broad and Pine streets. Tickets
procured at the Ledger Office.

Franklin Institute, Seventh street above Chestnut. Admission free.

Franklin's Grave, S. E. cor. Fifth and Arch streets.

Girard College, Ridge avenue above Nineteenth street. Take Ridge
avenue cars or yellow cars on Eighth street. Tickets at Ledger Office.

House of Correction, near Holmesburg. Take cars on Pennsylvania
R. R. at the Kensington Depot.

House of Refuge, Twenty-third and Brown streets.

Insane Hospital (Kirkbride's,) Haverford avenue, West Philadelphia.
Take Market street cars.

Independence Hall, Chestnut street below Sixth. Open from 9 A.M. to
4 P.M. Tickets for admission to the steeple furnished by the Sup't.

Laurel Hill Cemetery, Ridge avenue. Take Ridge avenue cars on Arch
street or steamboat at Fairmount.

Ledger Building, S. W. cor. Sixth and Chestnut streets.

Masonic Temple, Broad street below Arch. Visitors admitted by card
from resident members of the order on Thursday from 10 A.M. to 2 P.M.
Cards of admission can also be procured at Ledger Office.

Mercantile Library, Tenth street above Chestnut.

National Museum, Independence Hall. Open from 9 A.M. to 3 P.M. Free.

Navy Yard, Front street below Washington avenue. Take cars on
Seventh or Second street.

New Navy Yard, League Island, mouth of the Schuylkill River.

Naval Asylum, Gray's Ferry Road. Take cars on Pine street.

Old Swedes' Church, oldest Church in Philadelphia, built in 1700 taking the place of Second Swedes' Church, built in 1677, Swanson street below Christian. Take Second street cars to Christian.

Pennsylvania Hospital, Eighth and Spruce streets.

Penn's Cottage, Letitia street, near Market. Letitia street is between Front and Second.

Penn Treaty Monument, Beach and Hanover streets. Take Richmond cars on Third street.

Penitentiary (Eastern), Fairmount avenue and Twenty-first street. Tickets procured at the Ledger Office.

Philadelphia Library (founded by Benjamin Franklin), Fifth street below Chestnut.

Pennsylvania Historical Society, 820 Spruce street.

School of Design for Women, S. W. cor. Merrick and Filbert streets.

United States Mint, Chestnut street above Thirteenth. Open from 9 A.M. to 12 noon. Free.

University of Pennsylvania, Thirty-sixth street and Woodland avenue, West Philadelphia.

Wagner Free Institute, cor. Seventeenth and Montgomery avenue.

Wills Hospital for Eye Diseases, Race street, bet. 18th and 19th.

Woodland Cemetery, Woodland avenue, West Philadelphia. Take Walnut street cars.

Young Men's Christian Association, Chestnut street above Twelfth. New building being erected S. E. cor. Fifteenth and Chestnut streets.

HOTELS.

CONTINENTAL, cor. Chestnut and Ninth streets. \$4.50 to \$5 per day.

BINGHAM HOUSE, cor. Eleventh and Market streets. \$3.50 to \$4 p. day.

COLLONADE, cor. Fifteenth and Chestnut streets. \$3.50 to \$4 per day.

ST. CLOUD, Arch and Seventh streets. \$3.50 to \$4 per day.

LA PIERRE HOUSE, Broad and Chestnut streets. \$4.50 per day.

GLOBE, cor. Belmont and Elm avenues, near the main entrance to the Centennial Grounds. \$4.50 to \$5 per day.

GRAND EXPOSITION HOTEL, Girard and Lancaster avenues, (ten minutes walk from the Centennial grounds.) European plan.

CLARENDON, 115 South Eighth street. European plan.

ST. ELMO, 317 and 319 Arch street. \$2.50 to \$3 per day.

ARCH STREET HOUSE, Arch street. \$2.50 to \$3 per day.

ST. CHARLES, Third and Arch streets. European plan.

CENTRAL AVENUE, 831 Market street. \$2 per day.

EAGLE, 227 North Third street. \$2.50 per day.

AMERICAN, 516 Chestnut street. European plan.

PLACES OF AMUSEMENT.

- Academy of Fine Arts, Broad street above Arch.
Academy of Natural Science, Broad street below Chestnut. Open
Tuesday and Friday P.M.
Academy of Music, Broad street below Locust.
Walnut street Theatre, cor. Ninth and Walnut.
Chestnut street Theatre, Chestnut street above Twelfth.
Arch Street Theatre, Arch street above Sixth.
Horticultural Hall, Broad street below Locust.
Concert Hall, 1221 Chestnut street,
Amateur Drawing-Room, Seventeenth street above Chestnut.
American Theatre (Varieties), Chestnut street above Tenth.
Arch Street Opera House (Minstrels), Arch street above Tenth.
Assembly Building, S. W. cor. Tenth and Chestnut streets.
Col. Wood's Museum, cor. Ninth and Arch streets.
Eleventh Street Opera House (Minstrels), Eleventh street ab. Chestnut.
Grand Central Theatre (Varieties), Walnut street above Eighth.
Musical Fund Hall, Locust street above Eighth.
New National Theatre (Varieties), cor. Tenth and Callowhill streets.







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